



FALL
IN
LOVE
AGAIN



the Whitworth

Fall in love again

Welcome back to the Whitworth. As you are about to discover, a £15 million development has transformed the gallery, fully integrating it into the park we call home. An art garden by Sarah Price, sculpture terrace and orchard garden, alongside new spaces that embrace the park - such as our landscape gallery and a café in the trees - all reflect our beautiful setting.

With double the room, the Whitworth launches with ten new exhibitions. From a major solo show by Cornelia Parker to a stunning installation by Cai Guo-Qiang, plus exhibitions by Sarah Lucas, Thomas Schütte, and the photographer Johnnie Shand Kydd, we open our new gallery spaces in spectacular fashion. Alongside sit selections of some of the best pieces from our wonderful collections - from the explosive art of the 1960s to historic watercolours and textiles - plus two exhibitions of works recently and generously donated to us by the Karpidas Foundation.

But it's not all about art at the new Whitworth. Ever since we first opened, in 1889, we have been a gallery in a park - a space to learn and to try new things, a place to bring friends and family, and a gallery where, for a while at least, you can escape the busy city on our doorstep. So while our reopening this spring is indeed a moment to savour, it also allows us to get back to what we have always done best: being the gallery in the park - and one of the most remarkable galleries in the north. We hope you like what we've done with your gallery.

With my warmest wishes



Maria Balshaw,
Director

Exhibitions

We reopen our galleries with ten exhibitions that reflect the best of the Whitworth: past, present and future

Cornelia Parker

Until 31 May 2015

Cornelia Parker's work transforms ordinary objects into the compelling and the extraordinary. Featuring career-defining works such as *Cold Dark Matter (An Exploded View)* (1991) and *The Distance (A Kiss With String Attached)* (2003), this exhibition also shows many new works that continue her preoccupation with dematerialising matter; bullets, blood and bronze are transformed into linear explorations. Unique to the Whitworth is *War Room*, a vast and immersive installation made from punched out paper negatives taken from the Poppy Factory in Richmond, its moiré of empty spaces echoing the 45 million remembrance poppies made each year.

Cai Guo-Qiang

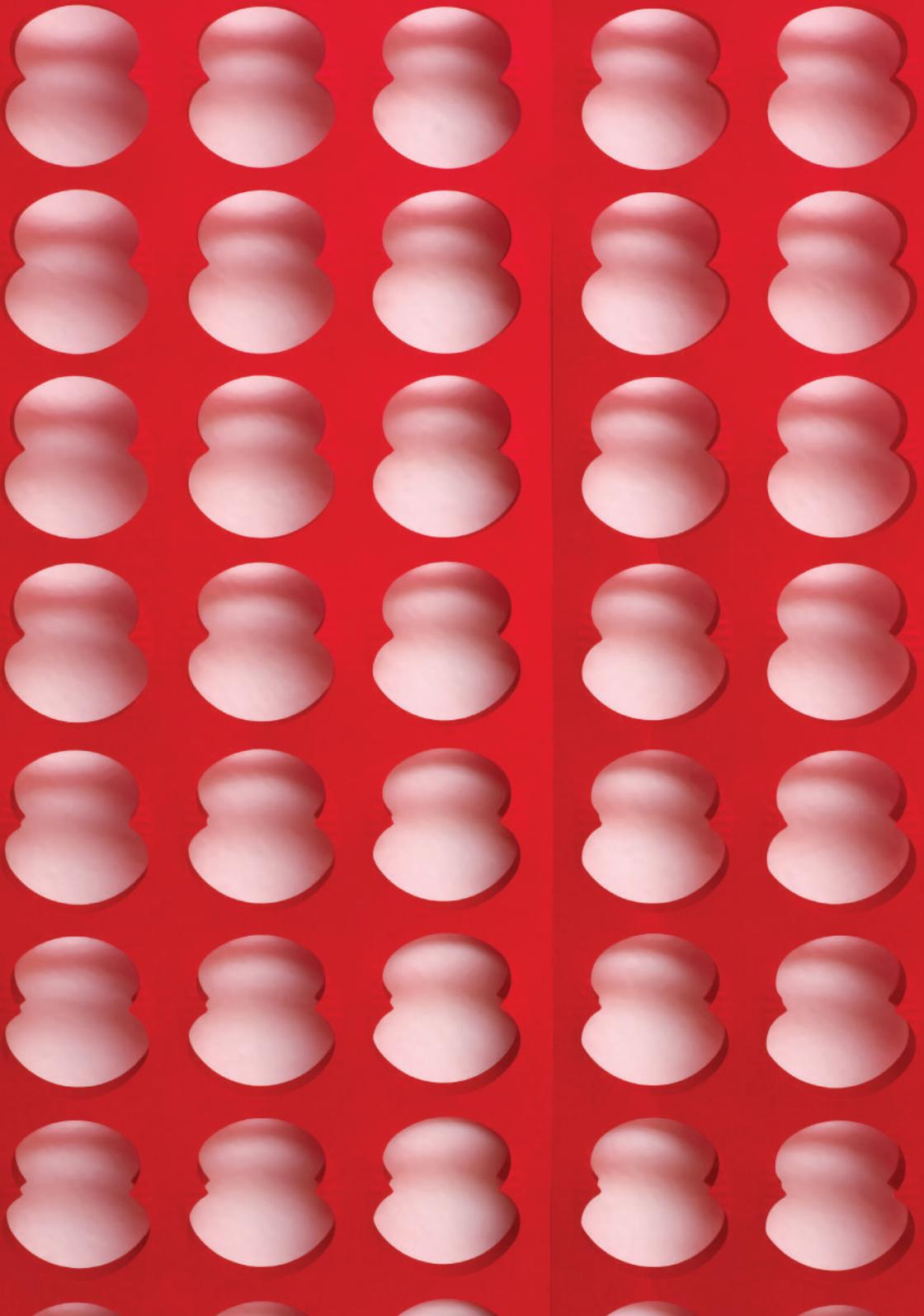
Until 21 June 2015

The artist Cai Guo-Qiang was born in China and now lives in New York. He is best known for his remarkable projects using gunpowder, including the firework displays for the opening and closing ceremonies of the 2008 Beijing Olympics. His installation, *Unmanned Nature* (2008), which includes a 45 metre-long, four metre-high gunpowder drawing, is the first artwork to be shown in the Whitworth's new landscape gallery. It is also the first time that the installation – first commissioned by the Hiroshima City Museum of Contemporary Art – has been shown outside Japan.

New Acquisitions

Until 16 August 2015

This exhibition marks the remarkable gift by The Karpidas Foundation of 90 contemporary works of art to the Whitworth and is presented in memory of Constantine Karpidas. Highlighting the work of established British and American artists and also those at the beginnings of their careers, it includes pieces by Anna Barriball, Richard Forster, Luke Fowler and Laure Prouvost. Photography features strongly with works by Josh Brand, Liz Deschenes and Wolfgang Tillmans, while paintings by Richard Aldrich, Michael Craig-Martin and Dexter Dalwood overlook the park.





Portraits

Until 22 November 2015

This is a show about the lives and the relationships between the artists, collectors and curators who made the Whitworth. Collections are created by people: the people who acquire and then present collections to the institution; the curators and others who select and assemble works for public viewing; and the people who feature in the works themselves. This exhibition is animated by some of these people, from Francis Bacon's portrait of his friend Lucian Freud to Sir Stanley Spencer's drawing of Margaret Pilkington, honorary director of the Whitworth for over 20 years.

Johnnie Shand Kydd

Until 21 February 2016

Photographer Johnnie Shand Kydd made his name capturing the lives of the YBAs during the 1990s. He created hundreds of black and white images of his artist friends and has continued to track the progress of figures such as Sarah Lucas, Tracey Emin and Damien Hirst. This show focuses on Shand Kydd's trips to the Greek island of Hydra at the invitation of art collector and Whitworth patron, Pauline Karpidas. With an informal, convivial and occasionally poignant eye, he captures the annual summer confluence of invited members of the international art world.

Watercolours

Until 31 May 2015

The Whitworth is home to an internationally renowned collection of British watercolours, over 200 of which were presented and bequeathed to the gallery by John Edward Taylor. The owner of the Manchester Guardian (better known now as The Guardian), Taylor's gifts to the Whitworth epitomize how money from industrial and commercial ventures was transformed into cultural wealth, a vital force in both the history of the Whitworth and the city of Manchester. Works by J. M. W. Turner, seven by William Blake and four by John Robert Cozens feature.

The 1960s

Until 10 January 2016

The 1960s was a transformational decade for the Whitworth. A far-reaching scheme to modernise the gallery resulted in new open-plan exhibition spaces that responded to the design ideologies of the era, while the gallery itself began to actively acquire modern art and design. This exhibition presents work collected during that vibrant and politically inflammable period: painting, prints and sculpture from artists such as Peter Blake, Allen Jones, Bridget Riley, Richard Hamilton and Elisabeth Frink.

Textiles

Until 6 March 2016

This exhibition celebrates, through an exploration of the colour green, the rebirth of the Whitworth and its new relationship with the outdoors. Green is often associated with nature and has, in recent years, become the symbolic colour of the environmental movement. Drawing on the gallery's own textiles collection, which spans over 1700 years, historic textiles sit alongside contemporary work and new commissions that respond to environmental issues, highlighting the fact that the new Whitworth is now one of the most environmentally friendly galleries in the UK.

Sarah Lucas

Until 19 July 2015

The Whitworth's renowned wallpaper collection is full of papers that are funny, challenging and striking. We reopen our sculpture court with a wallpaper installation that promises to be all of these things: Sarah Lucas's *Tits in Space* (2000), in which multiple pairs of cigarette-encrusted orbs float against a pitch black background. Alternating between risqué and cosmic, *Tits in Space* embodies the wide-ranging – and often contradictory – mood of Lucas's work and forms a backdrop to a selection of sculptures by the artist, who will represent Britain in this year's Venice Biennale.

Thomas Schütte

Until 19 July 2015

Low Tide Wandering, a series of etchings by the German artist Thomas Schütte, is one of the most remarkable print installations of recent years. After drawing in sketchbooks as a form of visual diary for several years, in 2001 Schütte changed his practice and began to use etching. For *Low Tide Wandering*, Schütte has produced 139 images that range from views of the sea and quirky portraits of friends to flower studies – all everyday subjects. World events of 2001, including the dramatic attack on the Twin Towers in New York, intrude into these otherwise personal preoccupations.



A brief history of the Whitworth

As you stand in the Whitworth today, perhaps in the new landscape gallery or gazing out across the park through the café windows, it's worth taking a moment to remember how we got here

This is an old building, and one that has continually expanded and reinvented itself over the past 126 years. Yet for all its change, one thing has remained constant. The Whitworth, founded in memory of the industrialist Sir Joseph Whitworth, was created with one aim: that it act for the "the perpetual gratification of the people of Manchester". It is that aim, in all its educational, cultural and inspirational forms, that creates an unbroken thread between the Whitworth then and the Whitworth now.

Originally known as the Whitworth Institute and Park, in 1889 it opened its doors to "people of all social classes," a gallery in a park that would counteract the malaises of inner city life. Supported by 60 eminent Mancunians, including Robert Darbshire and C. P. Scott, the latter the editor of the Manchester Guardian, from the beginning it was international in its outlook.

During the Industrial Revolution, Manchester was the world's largest centre of manufacturing, and so it followed that the city should furnish itself with the sorts of internationally relevant museums, galleries and libraries that befitted its global status. This being Manchester, it was a desire that was as much practical as it was aspirational. One of the reasons that the Whitworth's textiles collection is so strong is because the gallery's founders brought samples of the world's best textiles, old and new, to inspire the makers of the Manchester cloth on which the city's fortunes were founded.

So the Whitworth's founders took their lessons from the best museums and galleries in Europe, and by the time the first building was completed in 1908 it had already assembled two of the world's great collections: British watercolours and drawings, and world textiles.

Far from drawing a line under its collecting habits, the gallery continued to amass artworks - in fact, it never stopped, with some of the most recent acquisitions (from the Karpidas Foundation) on show today. Back in the early years of the 20th century, however, the emphasis was on creating national collections of print and modern art. Margaret Pilkington, gallery director from the 1930s to 1950s, oversaw 339 acquisitions, with more to come when the gallery became part of the University of Manchester in 1958. And in 1967, the Whitworth was given a collection of wallpapers that stands alongside that of the V&A.



WHITWORTH INSTITUTE AND PARK, MANCHESTER





Around this time, the university decided to overhaul the Edwardian building. The architects Bickerdike, Allen and Partners transformed the gallery, and by the late 1960s its breathtakingly bold, open-plan, Scandinavian-style spaces, along with an appetite for championing then-emerging artists such as David Hockney, led to it acquiring a new nickname. The Whitworth was dubbed the "Tate of the North".

In 1995, another extension - the RIBA award-winning Sculpture Court - was added, but even so the gallery began to run out of space. Its expanding collections, ambitious exhibitions, research and education programmes and, most importantly, a dramatic leap in the number of visitors, meant that when it closed in September 2012, it was stretched to the very limits of its building.

Which brings us back to the here and now. The building you see today, and which we open this spring after a £15 million development, is the result of a plan as ambitious as the one put together by its founders in the 1880s. It is not just an extension, or a doubling in size: it is an expansion that has retained the best of the historic building, underlines our connection to the university, park and local communities, but also gives us, in effect, an entirely new gallery.

The design of this latest expansion was created by the innovative practice, MUMA (McInnes Usher McKnight Architects). Alongside big architectural gestures - those steel and glass wings that extend into the park - is a remarkable attention to detail. MUMA created a unique Whitworth blend of British brick, for example, and a brickwork pattern that reflects an historic textile found in our collection. New, park-facing spaces encourage both us and our visitors to take the inside out, and the outside in.

The original building, meanwhile, has been beautifully restored. The Cornelia Parker exhibition takes advantage of the transformed barrel-vaulted exhibition galleries. At lower ground level, a new Collections Centre, housed in what was once a basement storage area, allows unprecedented access to the gallery's 55,000 object-strong collection. It sits close by our new Study Centre and the Clore Learning Studio, which, opening directly onto the art garden, is a space for mess, play and creativity for all of our visitors, particularly children. And the whole development has been conducted with an eye on a sustainable future. With ground source pumps and photovoltaics used to heat the building, this is a green gallery in a green park.

The Whitworth has come a long way in the past 126 years - though in some ways it has travelled no distance at all. The building's new facilities and spaces simply allow us to do more of what we have always done, but to do it better and to be able to open our gallery and our collections to more people than ever before. So that original idea, to create a gallery for the perpetual gratification for the people of Manchester - and for the thousands of people who pass in and out of this city - still seems no bad aim today.

Regular events

Saturday Supplement

Try our new events series, which explores key issues sparked by our exhibitions.

Every session is different - from talks and films to performances and making.

Monthly, 11am-4pm.

Free, no booking required, suitable for adults.

Tuesday Talks in collaboration with Manchester Metropolitan University

Hear from today's leading artists, writers and curators in this long-standing international series of talks.

17 & 24 February, 3, 10 & 17 March, 11am-12.30pm.

Free, no booking required. Series runs every spring and autumn.

Thursday Lates

Our late night openings are the perfect place to meet friends and enjoy a selection of talks, performances, film screenings, live music and artist interventions.

Thursdays, 6pm-9pm.

Free, no booking required.

Independent Art School

Join the UK's leading independent art school and learn a range of skills in these

informal, practical sessions - from sculpture to drawing and textiles.

Thursdays, 6.30pm-8.30pm.

For prices and to book, visit theindependentartschool.com

Great Escape: Yoga and Movement

Take advantage of our peaceful setting and enjoy our weekly yoga sessions and monthly physical workshops led by a dance and movement tutor.

Yoga: Thursdays, 8.30am-9.45am.

£5, advance online booking essential

Movement: First Thursday of the month, 1pm-3pm.

Free, no booking required.

Inside View

Our monthly curator talks give you new insight into individual works of art, as well as into the ideas and themes behind future exhibitions.

Last Wednesday of the month, 1pm-2pm.

Free, no booking required.

This is just a taster of what's on. For further listings and booking, visit manchester.ac.uk/whitworth/whats-on

Family events

Artist Sundays

Extraordinary artists invent offbeat and imaginative ways for you and your family to explore the Whitworth – every Sunday. **Sundays, 10am-5pm (drop in).** Free, no booking required, suitable for all ages.

Outdoor Art Club

These sessions are all about art and getting creative in the great outdoors, whatever the weather. Come dressed and prepared for rain *and* shine! **First Saturday of every month, 10am-11.30am.** Free, but please book online a week in advance. Suitable for ages 8+.

Artbaby – Musicbaby

Designed for babies and their grown ups, and led by artists and musicians, these sensory workshops explore sounds, art and music. **Wednesdays, 10.15am-11.15am or 11.30am-12.30pm.** Free, but please book online a week in advance.

Toddler Art Club

Try these workshops – led by artists, dancers and musicians – and let your toddler discover, explore, create and play. **Mondays 10.30am-11.30am or 11.30am-12.30pm.** Free, but please book online a week in advance.

Early Years Atelier

An informal, drop-in laboratory for trying out ideas and playing with materials - a place where young children can get messy, play creatively and follow their own interests. **Mondays, 10am-4pm (drop in).** Free, no booking required.

Art Picnics

Are you hungry to get creative? Pick up an art picnic hamper – free and available any time during gallery opening hours – that's filled with art materials, ideas and a picnic blanket, of course. **Any time, free, collect and return from the information desks at either entrance.**

Learning

The Whitworth offers an acclaimed learning and engagement programme, for schools and colleges and for independent learners. From Whitworth Young Contemporaries (by and for young people) to bespoke sessions for primary and secondary schools, find out more about our learning programme at manchester.ac.uk/whitworth/learn

A walk in the park

A walk through the wildlife and the art life of the Whitworth Park

We begin our walk at the park entrance to the Whitworth, where two new glass wings enclose an art garden. Designed by the Chelsea gold medallist, Sarah Price (who co-designed the 2012 Olympic Park meadows), the grasses and perennial plants are bordered by an evergreen, cloud-like box hedge. Their rolling shapes form a backdrop to Nico Vascellari's **Bus de la Lum** (4). Its elemental, bronze form takes its inspiration from a forest near the Italian artist's childhood home, a place of local folklore.

Look up: sitting high up over the park entrance is Nathan Coley's **Gathering of Strangers** (3), its coloured lights both a definition of and a suggestion for the Whitworth's new outdoor spaces. In the sky, too, you might glimpse the sparrowhawks and kestrels that often fly over the park.

Close by, just in front of the wing that contains the landscape gallery, is a mature paperbark maple, a tree whose shiny, orange-brown bark peels off in thin, paper-like layers. Glance to your left and you'll catch a glimpse of Simon Periton's **The Outsider / The Insider** (1). These sculptural bronze gates form an apt, artistic gateway into the park.

Leave both trees and art behind for a moment now, as we take a look at another garden created by Sarah Price: The Alex Bernstein Garden. Sheltered by an original brick wall on one side and the study centre on the other, you'll need to go into the gallery and almost immediately back out (via glass doors just past the lift) to get to it.

It's worth the detour: this quiet, contemplative space will, in summer, be filled with wildflowers. Planted as part of the gallery's efforts to increase local biodiversity, it is the park's insect inhabitants – speckled wood butterflies, which fly in sunny patches beneath the trees, red admiral, small tortoiseshell and painted lady butterflies – who will benefit from their blooms. They will also support the half dozen-strong species of bumblebee that live in the park (and in the gallery's new hives), and the honeybees that fly in from colonies on nearby rooftops, such as at Manchester Museum.

The garden is home to Emily Young's **Maremma Warrior Head V** (2) – a sculpture whose ancient quartzite material is a reminder of the passing of time – and examples of the brickwork created for the gallery by MUMA. The bespoke "Whitworth" brick reflects the original red bricks of the Edwardian building, their patterning in turn inspired by the slashed effect of one of the gallery's historic textiles. The white glazed faience bricks, meanwhile, have been made by Shaws of Darwen, just as they have been since the Industrial Revolution.



We'll walk towards the centre of the park now, until we reach **The Whitworth Park Obelisk** (9). Created by Cyprien Galliard in 2011, the obelisk is made from the crushed brick and concrete of demolished housing in nearby Moss Side and Hulme. Standing here, away from the traffic, it's easy to see how the park acts as a green island amidst the urban sprawl. It is a home to fifteen species of breeding birds, among them great and blue tits, nuthatches and great spotted woodpeckers (which breed in holes in older trees; listen out for their hard "chack").

Wood pigeons and collared doves also call the park home. Listen for the rattling call of the mistle thrush, or for blackbirds, song thrushes, dunnocks, long-tailed tits and robins. In winter you'll see the straggly remains of nests built in the trees by magpies, or the resident pair of carrion crows.

We turn now towards Moss Lane East to find Gustav Metzger's **Flailing Trees** (10), created by plunging 21 upended willow trees into a bed of concrete. The denuded trees, reduced to a wild arrangement of roots, are Metzger's protest at human brutality against nature. Nearby, meanwhile, sits Nate Lowman's monumental bronze (and thus everlasting) **Snowman** (11). Both are surrounded by rough, uncut grass and wood that has been allowed to rot, creating homes and sources of food for beetles, bees and other insects – and for the animals that feed on them, such as the park's wood mice and grey squirrels, or the bats and foxes that hunt at night.

A path leads away towards Michael Lyons's **Phalanx** (8), a steel sculpture that regular visitors may remember: purchased by the Whitworth in 1978, it has been on display outside the gallery since the mid-1990s. Now, as you head back toward the gallery, you'll see the 126 year-old plane trees reflected in the mirrored mullions that support the Whitworth's café – sit inside in poor weather, looking out through its floor-to-ceiling windows. In winter you might spot some of the park's rarer inhabitants: while goldfinches and greenfinches hop through the trees, on occasion you might also spy green ring-necked parakeets, slim birds flying high among the trees, fieldfares and redwings (both thrushes from Iceland and Scandinavia) or the distinctive waxwing, visiting from Europe to feed on berries.

But we're not inside yet, and in the park now you'll discover Christine Borland's **Hippocratic Tree** (7), a sculpture inspired by the ancient tree under which Hippocrates instructed his students, and Jacqueline Donachie's **Crawford Heights** (6). Named after a block of flats on a Glasgow estate, and constructed from industrial aluminium tubing, it brings an element of urban living into what is, after all, an urban park.

As we walk back to the gallery, you'll find the bold, red-painted steel forms that are Bernard Schottlander's **Terminal and Untitled** (5). Sitting to one side of the Edwardian portico, they mark the Whitworth's original entrance and are a reminder of how things – and people – can change: the artist began his working life as a welder before turning to art, while the Whitworth, of course, is no longer the red brick institution of old.

And that brings us to the end - but while our walk may be done there's much more you can do, indoors and out. At the gallery with your children? Pick up a free Welly Walks map from our information desks, or keep an eye out for our messy play sessions and events created by our Cultural Park Keeper. Or, if you love the park, why not join the Friends of Whitworth Park? **Find out more at friendsofwhitworthpark.org.uk**



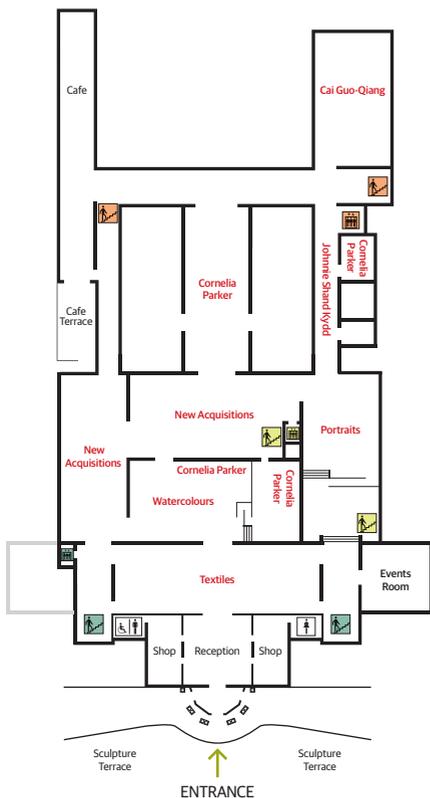
- 1. **Simon Periton**, The Outsider / The Insider, 2010
- 2. **Emily Young**, Maremma Warrior Head V, 2011
- 3. **Nathan Coley**, Gathering of Strangers, 2007
- 4. **Nico Vascellari**, Bus de la Lum, 2011
- 5. **Bernard Schottlander**, Terminal and Untitled both 1964
- 6. **Jacqueline Donachie**, Crawford Heights, 2004
- 7. **Christine Borland**, Hippocratic Tree, 2015
- 8. **Michael Lyons**, Phalanx, 1977
- 9. **Cyprien Gaillard**, The Whitworth Park Obelisk, 2011
- 10. **Gustav Metzger**, Flailing Trees, 2009
- 11. **Nate Lowman**, Snowman, 2014

The Whitworth's outdoor artworks have only been made possible via the generous donation of works from The Karpidas Foundation and with funding from Arts Council England.

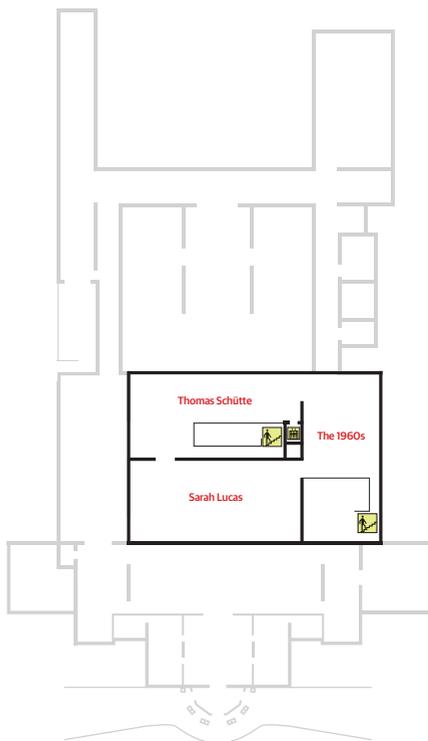
Gallery map

Find your way around the new Whitworth

Ground Floor



Mezzanine Level



First Floor



Lower Ground Floor



Sponsors and supporters

The Whitworth is a publicly funded gallery and a charity, with much of our work dependent on the generous support of our funders, patrons and sponsors. We could not achieve all that we do without them – and we thank them warmly for their support.

CAPITAL FUNDERS

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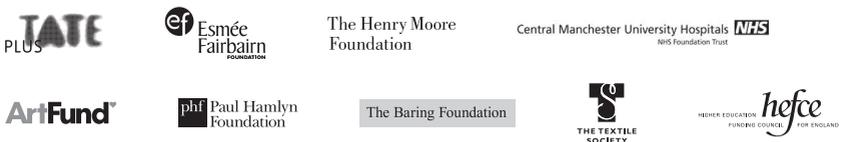


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PROGRAMME FUNDERS



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Essential information

The gallery and shop are open:

10am-5pm daily (until 9pm on Thursday)

Shop at the Whitworth

From functional and beautiful objects for your home to vibrant stationery, our shop stocks limited-edition goods from Britain's finest brands and makers - with many of our products inspired by our own, wonderful collections.

Weekends at the Whitworth

Enjoy breakfast or brunch at the Whitworth, courtesy of a changing, locally sourced menu from the Modern Caterer. Read the weekend papers over coffee, or just enjoy a view out over the park. Book on 0161 275 7497

The café and restaurant are open:

8am-9.30pm, Monday to Friday

9am-9.30pm, Saturday

10am-7pm, Sunday

Breakfast and brunch

9am-11.30am, Saturday and all day (from 10am), Sunday

Traditional Sunday roasts

11.30am-7pm, Sunday

Become a Friend

Share your interest in art and support the work of the gallery by joining the Friends of the Whitworth. Find out more at: friendsofthewhitworth.org.uk.

Access

Our new gallery is fully accessible, with level access from Denmark Road to the park entrance and a gentle slope to the entrance on Oxford Road. There is parking for Blue Badge holders on Denmark Road. Guide dogs are welcome. Light levels can be low in some galleries; please speak to a member of staff if you would like any help, or to ask about our large-print guides and spoken tours. The gallery has accessible toilets with baby changing, lifts, seating inside and outside the gallery and free portable stools.

Keep in touch!

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